

THANKS

An enormous thank you to everybody who came tonight to listen to a trombone recital; your interest and attendance makes it all worth it. I would like to especially thank my family for their unbelievable long lasting support and encouragement, my teacher Jesper for always pushing me further and making me dig deeper, as well as Törbjorn, Abbie, Dudley, Matt, Mark, Ian, and Bob, who first lit the fire. I am extremely grateful to everybody who gave their time and energy to be with me on stage, as well as behind the scenes. YOU made this possible for me. I also owe a lot to my girlfriend Louise for her love and support, and for never doubting me. Lastly, a big THANK YOU and a hug to all the friends I made along the way.

Quinn Parker

MUSICIANS

Violin

Raven Mischke
Olga Melby Larsson
Jenny Asparro
Giuly Johannsen

Words Spoken

Jack Pilcher May

Piano

Love Persson

Viola

Meriam Kaas Kayhan
Caroline Risbo Gammeltoft-Hansen

Concord Brass Band

Conducted by Jesper Juul Windahl

Cello

Helena Iglesias Kołodyńska
Tiril Lorås Ystgaard

Harpsichord

Sergei Teplyi

PROGRAM

ALESSANDRO MARCELLO (1673-1747)

Koncert i d-mol, S D935

Andante e spiccato
Adagio
Presto

PERCY GRAINGER (1882-1961)

Willow, Willow (1898) Arr. Brian Bindner

CLAUDE DEBUSSY (1862-1918)

Beau Soir, L. 84 (1891)

BENJAMIN BRITTEN (1913-1976)

The Holy Sonnets of John Donne, op. 35: Since She Whom I Lov'd (1945)

ANDERS HILLBORG (F. 1954)

Hudbasun (1990)

PAUSE (20 minutter)

PAUL CRESTON (1906-1985)

Fantasy for Trombone, op. 42 (1947) Arr. for brassband af David Johnson (uopførelse)

Moderately fast
Slower
Faster

JOSEPH KOSMA (1905-1969)

Autumn Leaves (1945) Arr. Bill Geldard

FRITZ KREISLER (1875-1962)

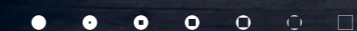
Liebesleid Arr. Daniel Drage

QUINN PARKER

11. september 2024
kl. 19.30

Konservatoriets Koncertsal
Julius Thomsens Gade 1

BASUN



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

Gratis adgang

dkdm.dk

DEBUTKONCERT

QUINN PARKER

Quinn Parker is an American trombonist from Vermont currently living in Denmark. A freelance musician with experience and expertise in many styles and repertoires, he has played all over, from the London Sinfonietta to the Royal Kapelle (Copenhagen), Århus Symphony, His Majestys Sagbutts and Cornetts, the Danish Radio Big Band and more. Prizes include Young Musician of the Year (Vermont), the Iris Marquardt Preis for best musician (Trossingen, Germany), and Soloist Prize for his playing in Concord Brass Band (Århus 2023). Quinn has studied in London (Royal Academy of Music), Germany (Staatliche Hochschule für Musik Trossingen), and is now finishing in the soloist class at The Royal Danish Academy of Music under the guidance of Jesper Juul Windahl.

PROGRAM NOTES

Alessandro Marcello: Concerto in d minor

Most likely his most performed work, this piece was written by Alessandro Marcello (1673-1747) for the oboe. It was for many years attributed to either Vivaldi or Marcello's own brother Benedetto, and largely popularized at the time as an arrangement for Harpsichord by J.S. Bach, in which Bach included many ornamentations that are often played today. I'm not sure if Bach preferred Harpsichord to the Oboe, or simply wanted to play the piece himself. Marcello was born into a Venetian noble family, a background that is easily heard in his music. The first movement brings to mind images of Venice in the evening, with its elegant architecture and dreamlike setting. The second, a story of sorrow, loss, even desperate heartbreak. The third, though minor, is filled with energy and joy. My bike rides around the canals of Copenhagen listening to this piece were inspirational and helpful in bringing vivid imagery to me as I prepared.

<https://baroque.boston/marcello-oboe-concerto>

Percy Grainger: Willow Willow

Grainger became widely known for his settings of folklore and songs to music, and this was his first. The text comes from a collection of folk songs first published in 1583. It was also used by William Shakespeare in The Tragedy of Othello, the Moor of Venice. The song describes a man as he mourns a lost love as he sits by a tree. Historically, a "garland" in this context could represent mourning, a gift to a lover, or a symbol of the inevitability of change, age, and death. The repeated words "Willow, willow", might

remind the reader of the sound of the wind blowing through the trees or the sighs and sobs of the mourning lover.

The poor soul sat sighing by a sycamore tree,
Sing willow, willow, willow,
With his hand in his bosom and his head upon his knee,
O willow willow willow shall be my garland.
Sing all a green willow, willow, willow, willow;
Aye me the green willow must be my garland!
He sighed to his singing, and made a great moan,
Sing willow, willow, willow;
I am dead to all pleasure, my true love she is gone.
O willow willow willow shall be my garland.
Take this for my farewell and latest adieu,
Sing willow, willow, willow;
Write this on my tomb, that in love I was true.
O willow willow willow shall be my garland...

Claude Debussy: Beau Soir

Translated as "Beautiful Evening", Beau Soir is a musical setting by Claude Debussy of a poem by the French poet Paul Bourget (1852-1935). A piece of exquisite beauty, the music and text reminds us of Earth's subtle reminders to enjoy every moment and be grateful; the scope of our lives mirror the natural world around us.

When streams turn pink in the setting sun,
And a slight shudder rushes through the wheat fields,
A plea for happiness seems to rise out of all things
And it climbs up towards the troubled heart.
A plea to relish the charm of life
While there is youth and the evening is fair,
For we pass away, as the wave passes:
The wave to the sea, we to the grave.

Benjamin Britten: Since She Whom I Lov'd

In this song Benjamin Britten (1913-1976) set to music John Donne's "Holy Sonnet XVII". John Donne (1572-1631) was one of the great "Metaphysical Poets" of his time, and this was written in the form of the traditional Italian sonnet. The words describe a man who decides to channel his love for a lost one into a love for God. Still unsatisfied however, he explains to God his fears and guilt over asking for more, worried that he will be tempted by a third party, the Devil.

Since she whom I lov'd hath paid her last debt
To nature, and to hers, and my good is dead,
And her soul early into heaven ravished,
Wholly in heavenly things my mind is set.
Here the admiring her my mind did whet

To seek thee, God; so streams do show the head;
But though I have found thee, and thou my thirst hast fed,
A holy thirsty dropsy melts me yet.
But why should I beg more love, whenas thou
Dost woo my soul, for hers off'ring all thine,
And dost not only fear lest I allow
My love to saints and angels, things divine,
But in thy tender jealousy dost doubt
Lest the world, flesh, yea devil put thee out.

Anders Hillborg: Hudbasun

Written in 1990 and dedicated to the Swedish trombone pioneer Christian Lindberg, Hudbasun, meaning "Skin Trombone" is a wild and energetic piece for trombone and tape. I have heard various stories and interpretations of the meaning behind the piece, but for me this is a playground for the instrument—a piece that brings a trombone player back to what interested them about the trombone as a child, making wild Tarzan-like sounds from the top of the instrument to the basement of its register, but also playing religious, organ-like chorales, such as the one heard in the middle of the piece.

Paul Creston: Fantasy for Trombone

Born to Sicilian parents, American composer Paul Creston (born Giuseppe Guttovoggio) was self-taught. In the 1940s-50s he became one of the most performed American composers, and this Fantasy was written in 1947 for the trombonist Robert Marsteller. It is often said that Creson placed a lot of emphasis on rhythmical aspects in his music and this piece demonstrates that quite nicely. It begins with a whirlwind of sound that gives way to the trombone's heralding but also playful character. The piece swivels between humor and carefree, sweeping melodies. Much like the songs earlier in the program, for me, the second movement evokes images of the beauty of nature, of wind blowing through the plains of the United States, evening light, the setting sun, and powerful emotions. The third movement returns to the dual character of the first, flitting between lightheartedness and sweeping statements, but concludes with a determined insistence.

Joseph Kosma: Autumn Leaves

Originally titled in French "Les Feuilles mortes" this famous and easily recognisable song was written by Joseph Kosma in 1945 for Roland Petit's ballet Le Rendez-vous. This arrangement features the trombone in its most lyrical but also demanding form.

Fritz Kreisler: Liebesleid

Written by the enormously famous Austrian-American violinist Fritz Kreisler, Liebesleid or Love's Sorrow is a sweet melody filled with sadness, nostalgia and joy. I first heard it along with the arrangement of Autumn Leaves on Jesper Juul's own recording Songs for Trombone with Prinsens Musikkorps, and knew I wanted to play it to commemorate the wonderful time I have spent here learning from Jesper.